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### HOW TO WRITE AN OPERA.

Frank Merry, in the *London Musical Opinion*, gives the following recipe on the writing of an opera: When the composer has thoroughly made up his mind to write an opera, the first thing that he must do is to smother or other obtain a libretto. It matters very little what kind of a libretto; one will do as well as another—perhaps better. He may have a female cousin who yearns to become a poetess, or he may know an assistant at a music publisher's who, after business hours, is a musical critic; this kind of people would be only too glad and the opportunity of writing "words," and a volunteer is worth ten pressed men. The librettist obtained, it is only necessary to let him alone, and he is sure to produce something original; only the story should contain plenty of horrors and be decidedly immoral. When this unimportant detail has been got rid of, the next thing is to select a number of themes from opera already in existence. This is a proceeding of great delicacy. In fact, on this the whole art of opera-writing depends. And the reason for it is plain: the public only cares for music that it is familiar with. It will sit and write during the performance of anything new and strange; but should an old familiar cadence fall on its ear it will begin to show signs of unexpected intelligence, break into applause, and almost understand. By this method the critics also are saved much embarrassment. With regard to what operas to select from, that of course depends upon the taste of the individual composer; but when in doubt horror from "Carmen." The next business is to write the overture, which should be crammed with as many subjects as possible, in all styles. The advantage of this is obvious, and can be seen in the works of all the great masters. For should the

composer during the progress of the work find his invention fail him, he can fall back on the overture and make use of a portion of that. I have known the whole of an overture to be used in this manner, and also with good effect. It is now time to begin on the libretto. And here I would say to the composer, do not be a slave to it; do not allow it to interfere with you; and do not follow it if you do not want to. If a prayer or an intermezzo be not allowed for, do not let a mere libretto prevent your inserting them. Moreover should you have a favorite composition already written, whether a grand march or a pianoforte concerto, put it in by all means. When writing the voice, the solo parts should be as high as possible. Of course this, with mere ordinary voices, will make the music unsingable; but this must be considered a great advantage for when (?) the music is to be performed the manager will be compelled to engage artists with extraordinary voices. Again, with regard to key, those only should be used which contain many sharps or many flats. A melody seemingly quite commonplace, and even contemptible, in such keys as G or C, often sounds quite original or even charming in C-sharp or G-flat.

The proprietor of a traveling circus announced that on a certain night a trained elephant would play the Russian Hymn on a piano with its trunk. When the evening came, the circus was crowded to the roof with an expectant public. After the usual performances had been gone through, four men carried in a cottage piano, which they placed in the centre of the arena. When the intelligent animal was brought in, he walked slowly three times around the ring, and then, amid the keenest excitement, advanced to the piano.

With a slight movement of his trunk he opened the keyboard; but scarce had he done so when a sudden change came over his appearance. His eye dilated with rage and fear; he lifted his trunk in the air, and then with a wild scream of terror he rushed out of the arena. The proprietor of the circus and the elephant's keeper held a short and hurried consultation, and then they too, left the ring. After a few moments the circus proprietor entered again, and announced with regret that the performance could not take place. The fact was, he said, that the elephant had recognized in the keyboard of the instrument a portion of the tusks of his long-lost mother, who had fallen a prey to the ivory-hunters of Africa.

Musicians appear to attract none. Carl Tausig's widow still lives, and tells her adventures in Berlin. For years she accompanied her husband's concert tours; but finally was divorced from him. She never speaks of him as her husband, but always as the great musician whose fame could not be touched by small things. She ignored the frenzy which sometimes amounted almost to insanity in his later years. One day, when he was walking the floor, composing, the family cat arose and arched its back before him. It was an interruption he could not stand. Something must have given away in his brain, for he picked the animal up and threw it into the fire. He wept over its ashes afterward, and lamented his cruelty; but his wife found it safe to live out of his vicinity.

Mme. Tausig was the daughter of a Hungarian nobleman, and was betrothed to a count. Rubinstein played before some of her family, and she heard him. She broke her engagement, and resolved to devote her life to music. To-day concert pianists who wish for suggestions, consult Mme. Tausig. Her taste is considered infallible.



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## KUNKEL'S POPULAR CONCERTS.

The season of Kunkel Popular Concerts at the Germania Theatre, under the patronage of Thursday nights, continues to attract large and enthusiastic audiences. The programmes have been, as usual, replete with songs for lovers of music, enabling them to pass many pleasant and profitable hours. The following programmes have been rendered:

## ELEVENTH AND TWELFTH CONCERTS.

Sunday Afternoon, March 29th, and Thursday Night, April 1st.

1, Piano Duo, Operatic Fantasia, *Epstein*; introducing themes from Bellini's *Norma*; 2, *Strolla, Olinichka*; 3, *Polka, Schumann*; 4, *Flower's Introduction*; 5, *Tannhauser March, Suppe*; 6, *Badenitenwagner's*; 7, *Polka, Schumann*; 8, *March, Brahms*; 9, *Charles Kunkel and Senior Ramon Aguabella*;—2, Cornet Duet, *Alexia*, Air with variations, *Mezzadrenberg*; 3, *Miss Josefa Ludwig*;—4, *Piano Solo, King of Scotland, Charles Kunkel*; 5, *March, Kunkel*; introducing Kathleen, *Annie Laurie* and the *Blue Belle of Scotland*; Mr. Charles Mackbach;—5, Song, Because I Love You, *Dear Jeanette*, by *Berren Ten Brook*;—6, *Thi for Tai, Pontet*; Miss Lena M. Bingham;—7, *Piano Solo, Capriccio Brilliant*, op. 22, *Mendelssohn*; 8, *Polka, Tannhauser*; 9, Cornet Duet, *Concert Polka, Liberti*; Miss Hattie Strassberger and Mr. Clemens Strassberger;—9, Song, *Thy King, Borel*; 10, *Miss Allie Garbarino*;—10, Clarinet Solo, *Cavatina*, *Tyrant*, *Son l'Air*; 11, *Thy Charming, Borel*; 12, *Polka, Tannhauser*; 13, *Blaster Tye Sari*;—11, Song, *The Maid of Cadiz, Delibes*; Miss Josefa Ludwig;—12, Piano Solo, *Galop, Lindgryn*; Mr. Charles Kunkel and Senior Ramon Aguabella.

## THIRTEENTH AND FOURTEENTH CONCERTS.

Sunday Afternoon, April 5th, and Thursday Night, April 8th.

1, Piano Duo, *Il Trovatore*, *Grand Fantasia, Melotter*; Mr. Charles Kunkel and Senior Ramon Aguabella;—2, *Polka, Schumann*, *Silvered*; 3, *March, Marie Kern*;—3, Piano Duo, *Concerto in F sharp minor, Miller*; Mr. Charles Rodger; orchestra accompaniment by Mr. Louis Conrath;—4, Song, *Waiting, Milford*; Mrs. Nan Broph;—5, Song, *The Borel*; 6, *Polka, Tannhauser*; 7, *March, G. T. Dickson*;—8, Duet for Two Pianos, *Two Heards*, *Grand Concert Waltz, Von Hinn*; Messrs. Charles Kunkel and Senior Ramon Aguabella; 9, *Violin Solo, Serenade with Violin Obligate, Broga*; Miss Mattie G. Davis and Mr. Carl Tholl;—10, *Violin Solo, (Greetings from) Fugur*; Mr. Carl Tholl;—11, *Bootee*;—9, Song, *Magnificat Waltz, Arrist*; Miss Bertha Winslow;—10, Song, *The Reunited*; *Shelley*; Mr. J. H. Shields; with violin, organ and piano accompaniment;—11, Piano Duo, *Tourist March, Liszt*; Mr. Charles Kunkel and Senior Aguabella.

## FIFTEENTH AND SIXTEENTH CONCERTS.

Sunday Afternoon, April 12th, and Tuesday Night, April 14th.

1, Duet for Two Pianos, *Tannhauser March, Wagner*;—2, *Polka, Schumann*; 3, *Polka, Schumann*; 4, *Polka, Schumann*; 5, *Polka, Schumann*; 6, *Polka, Schumann*; 7, *Polka, Schumann*; 8, *Polka, Schumann*; 9, *Polka, Schumann*; 10, *Polka, Schumann*; 11, *Polka, Schumann*; 12, *Polka, Schumann*; 13, *Polka, Schumann*; 14, *Polka, Schumann*; 15, *Polka, Schumann*; 16, *Polka, Schumann*; 17, *Polka, Schumann*; 18, *Polka, Schumann*; 19, *Polka, Schumann*; 20, *Polka, Schumann*; 21, *Polka, Schumann*; 22, *Polka, Schumann*; 23, *Polka, Schumann*; 24, *Polka, Schumann*; 25, *Polka, Schumann*; 26, *Polka, Schumann*; 27, *Polka, Schumann*; 28, *Polka, Schumann*; 29, *Polka, Schumann*; 30, *Polka, Schumann*; 31, *Polka, Schumann*; 32, *Polka, Schumann*; 33, *Polka, Schumann*; 34, *Polka, Schumann*; 35, *Polka, Schumann*; 36, *Polka, Schumann*; 37, *Polka, Schumann*; 38, *Polka, Schumann*; 39, *Polka, Schumann*; 40, *Polka, Schumann*; 41, *Polka, Schumann*; 42, *Polka, Schumann*; 43, *Polka, Schumann*; 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677, *Polka, Schumann*; 678, *Polka, Schumann*; 679, *Polka, Schumann*; 680, *Polka, Schumann*; 681, *Polka, Schumann*; 68



A committee has been formed at Schwerin to erect a monument to the memory of Flotow, the composer of "Martha."

An offer of over \$100,000 for a short series of performances has been declined by Mary Anderson Navarro. She says that she is done with the stage forever.

Medicæ.—Highly spoken of as a pain reliever in the treatment of neuralgia, rheumatism, etc., is Antikamnia. As may be imagined, says the *London Lancet*, it is a most valuable addition to the list of coal-tar derivatives of the benzole series, into which, however, certain amine groups have been introduced. It is a white powder, not disagreeable

to take, and of alkaline reaction. It may be had either in powder or tablet form, the latter being in five-grain size. It affords relief to existent pain, and by the presence in it of the amine group exerts a stimulating rather than a depressing action on the nerve centers and the system generally. It possesses great advantages over other crystalline coal-tar products, and is a boon to headaches of all descriptions, nervousness from brain work, excessive severe colds or gripe, and all conditions in which pain is prominent. Antikamnia tablets, bearing the monogram AK, are kept by all druggists. Two tablets, crushed, is the adult dose. A dozen five-grain tablets kept about the house will always be welcome in time of pain. Antikamnia has, in contradistinction to other coal-tar products, a stimulating action on the nerve centres and the vital functions, especially the heart.

Lillian Russell will sail for Europe the latter part of August. She will return August 1st to rehearse a new opera with which she will open her next season, September 14th, at Scranton, Pa.

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## HEATHER BELLS POLKA.

(New, Revised Edition.)

**Jacob Kunkel.**

**Viro** ♩ - 132.

*Scherzando.*

*Vivo* ♩ = 132.

8. —————

*Scherzando.*

*mf*

Ped. ✱

8. —————

Ped. ✱

Ped. ✱

Ped. ✱

Ped. ✱

Ped. ✱

8. —————

Ped. ✱

Ped. ✱

Ped. ✱

Ped. ✱

Ped. ✱

8. —————

*scintillante.*

Ped. ✱

Ped. ✱

Ped. ✱

Ped. ✱

Ped. ✱

805 - 7

Musical score for piano, featuring six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like "Ped." (pedal) and "cres." (crescendo). Fingering numbers (1-5) are placed above notes. The page number "805 - 7" is centered at the bottom.







First system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth and sixteenth notes, including triplets and slurs. Bass staff has a harmonic accompaniment with chords and single notes. Pedal markings are present below the bass staff. A dynamic marking of *mf* is shown in the bass staff. The system ends with a repeat sign.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line with various fingerings indicated by numbers. Bass staff continues the harmonic accompaniment. Pedal markings are present. The system ends with a repeat sign.

Third system of musical notation. Treble and bass staves. Treble staff features more complex melodic patterns with many slurs and fingerings. Bass staff continues the accompaniment. Pedal markings are present. The system ends with a repeat sign.

Fourth system of musical notation. Treble and bass staves. Treble staff has rapid sixteenth-note passages with many slurs and fingerings. Bass staff continues the accompaniment. Pedal markings are present. The system ends with a repeat sign.

Fifth system of musical notation. Treble and bass staves. Treble staff continues with rapid sixteenth-note passages and slurs. Bass staff continues the accompaniment. Pedal markings are present. The system ends with a repeat sign.

Musical score for piano, page 8. The score consists of six systems of staves. The first system begins with a forte (*f*) dynamic. The second system includes a crescendo (*cresc.*) marking. The third system features a repeat sign and a double bar line. The fourth system includes a repeat sign and a double bar line. The fifth system includes a repeat sign and a double bar line. The sixth system includes a repeat sign and a double bar line. The piece concludes with a double bar line and a repeat sign.

[illegible]

8

*Perd.* Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. *cres.*

[illegible]

# Flash and Crash

GALOP de CONCERT

Samuel P. Snow.  
Op. 85.Vivo.  $\text{♩} = 76$ .

The musical score for "Flash and Crash" is written for piano and bass. It begins with a tempo marking of "Vivo.  $\text{♩} = 76$ ." and a key signature of two flats. The score is divided into five systems. The first system includes dynamics *p* and *f*, and a "Ped." instruction. The second system features a repeat sign with a first ending bracket and a "Ped." instruction. The third system includes a "Galop." marking and a "Ped." instruction. The fourth system includes a "Ped." instruction. The fifth system includes a "Ped." instruction and a tempo change marking "5/10 - 10 \*".

3

The musical score consists of six systems, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a forte (*sf*) dynamic and includes a pedaling instruction (*Ped.*) and an asterisk (\*). The second system continues with similar dynamics and includes a *mf* marking. The third system starts with a crescendo (*cres.*) and includes a *f* dynamic. The fourth system begins with a forte (*f*) dynamic and includes a *sf* marking. The fifth system starts with a forte (*f*) dynamic and includes a *sf* marking. The sixth system begins with a forte (*f*) dynamic and includes a *sf* marking. The notation also includes various fingering numbers (1-5) and articulation marks (Ped., \*). A measure number '510-10' is visible near the bottom of the page.

[illegible]

dolce.

First system of musical notation. Treble and bass staves. Treble staff has a *p* dynamic marking. Bass staff has a *f* dynamic marking. Pedal points are marked with 'Ped.' and an asterisk (\*) below the staff.

Second system of musical notation. Treble and bass staves. Treble staff has a *p* dynamic marking. Bass staff has a *f* dynamic marking. Pedal points are marked with 'Ped.' and an asterisk (\*) below the staff.

Third system of musical notation. Treble and bass staves. Treble staff has a *p* dynamic marking. Bass staff has a *f* dynamic marking. Pedal points are marked with 'Ped.' and an asterisk (\*) below the staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has a *f* dynamic marking. Bass staff has a *p* dynamic marking. Pedal points are marked with 'Ped.' and an asterisk (\*) below the staff.

Fifth system of musical notation. Treble and bass staves. Treble staff has a *cres.* dynamic marking. Bass staff has a *f* dynamic marking. Pedal points are marked with 'Ped.' and an asterisk (\*) below the staff. A measure number '510-10' is indicated below the bass staff.

staccato.

First system of musical notation. Treble and bass staves. Treble staff includes fingerings (4, 2, 1, 2, 4, 2, 1, 2, 3, 2, 4, 1) and a dynamic marking *p*. Bass staff includes fingerings (4, 2) and pedal markings *Ped.* and *\**.

Second system of musical notation. Treble and bass staves. Treble staff includes fingerings (5, 4, 3, 2, 1, 2, 4, 2, 1, 2, 4, 2, 1, 2). Bass staff includes fingerings (4, 4) and pedal markings *Ped.* and *\**.

Third system of musical notation. Treble and bass staves. Treble staff includes fingerings (7, 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1). Dynamic markings *sf* and *fff* are present. Bass staff includes fingerings (1, 1, 1, 1, 1, 1, 1, 1) and pedal markings *Ped.* and *\**.

Fourth system of musical notation. Treble and bass staves. Treble staff includes fingerings (4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4). Bass staff includes fingerings (4, 4, 4, 4, 4, 4, 4, 4) and pedal markings *Ped.* and *\**.

Fifth system of musical notation. Treble and bass staves. Treble staff includes fingerings (4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4). Dynamic marking *cres.* is present. Bass staff includes fingerings (4, 4, 4, 4, 4, 4, 4, 4) and pedal markings *Ped.* and *\**. A tempo marking *♩10=10* is at the bottom.



First system of musical notation, measures 1-4. Treble and bass staves with chords and single notes. Pedal points marked with asterisks and "Ped." below the bass staff. Dynamics include *f* and *sf*.

Second system of musical notation, measures 5-8. Treble and bass staves. Pedal points marked with asterisks and "Ped." below the bass staff. Dynamics include *sf* and *f*.

Third system of musical notation, measures 9-12. Treble and bass staves. Treble staff has a melodic line with slurs. Bass staff has chords. Pedal point marked with asterisk and "Ped." below the bass staff. Dynamics include *p*, *sf*, and *f*. The word "dolce." is written above the treble staff.

Fourth system of musical notation, measures 13-16. Treble and bass staves. Treble staff has a melodic line with slurs. Bass staff has chords. Pedal points marked with asterisks and "Ped." below the bass staff. Dynamics include *p*, *f*, and *cres.* (crescendo).

This repeat is ad lib.

Fifth system of musical notation, measures 17-20. Treble and bass staves. Treble staff has a melodic line with slurs. Bass staff has chords. Pedal points marked with asterisks and "Ped." below the bass staff. Dynamics include *f* and *p*. A first ending bracket labeled "1<sup>a</sup>" is shown above the treble staff.

8

*p* *f* *p* *f* *f* *f* *f* *f*

*Ped.* \*

4

*sf*

*In octaves ad lib* \*

8

*p* *f* *p* *f*

*Ped.* \* *Ped.* \*

4

*sf*

*Ped.* \*

8

*p*

*Ped.* \* *Ped.* \*

510-10 \*

510-10

8

First system of musical notation. Treble and bass staves. Treble staff has dynamics *2f*, *p*, *f*, *p*. Bass staff has *Ped.* and *\** markings. Fingerings are indicated by numbers 1-4.

8

Second system of musical notation. Treble and bass staves. Treble staff has dynamics *f*, *p*. Bass staff has *Ped.* and *\** markings. Fingerings are indicated by numbers 1-4.

8

Third system of musical notation. Treble and bass staves. Treble staff has dynamics *f*, *p*. Bass staff has *Ped.* and *\** markings. Fingerings are indicated by numbers 1-4.

8

Fourth system of musical notation. Treble and bass staves. Treble staff has dynamics *f*, *p*. Bass staff has *Ped.* and *\** markings. Fingerings are indicated by numbers 1-4.

510-10

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes and some triplets. Bass staff has a steady eighth-note accompaniment. Dynamics include *sf* and *mf*. Pedal markings are present with asterisks.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff has a steady eighth-note accompaniment. Dynamics include *cres.*, *f*, and *ff*. Pedal markings are present with asterisks.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes and some triplets. Bass staff has a steady eighth-note accompaniment. Dynamics include *ff*. Pedal markings are present with asterisks.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes and some triplets. Bass staff has a steady eighth-note accompaniment. Dynamics include *ff*, *fff*, and *f*. Pedal markings are present with asterisks.

## MADRID.

SPANISH DANCE. ~~~~ SPANISCHER TANZ.

Edited by Kullak.

Moritz Moszkowski Op. 12. N<sup>o</sup> 1.

Allegro brioso ♩. 69.

Secondo.

The musical score is written for piano and bass. It consists of four systems of staves. The first system has dynamics *f*, *f*, *mf*, and *f*. The second system has *mf*, *f*, and *mf*. The third system has *f* and *mf*. The fourth system has *f*. The score includes various musical notations such as chords, arpeggios, and fingerings. Pedal markings are present at the end of the first, second, and third systems.

# MADRID

3

SPANISH DANCE ~~~~~ SPANISCHER TANZ.

Edited by Kullak.

Moritz Moszkowski Op.12.Nº 1.

Allegro brioso ♩.69.

Primo.

The musical score is written for piano and right hand. It consists of four systems of music. The first system begins with a piano introduction marked 'Ped.' and a right-hand entry marked 'f'. The second system continues the melody with 'mf' dynamics. The third system features a repeat sign with first and second endings, marked with 'f' and 'mf'. The fourth system concludes the piece with a final cadence, also marked with 'mf'. Pedal points are indicated throughout the piece.

**Secondo.**

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the piece, starting with a piano (*p*) dynamic. The second system contains the next four measures, including a mezzo-forte (*mf*) section and a final section marked 'Fine.' with a forte (*f*) dynamic. The piano part features a steady eighth-note accompaniment, while the vocal line consists of a simple melody. The score is written for a single voice and piano.

[illegible]

The first system of the musical score for 'The Little Boat' consists of two staves. The upper staff is in treble clef and contains a melody with eighth and sixteenth notes, including triplets and slurs. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes. The key signature has one flat (B-flat), and the time signature is 4/4. The first measure of the lower staff is marked with a forte 'f' dynamic.

[illegible]



Primo.

5

First system of the musical score, marked "Primo." and "Fine". It consists of a treble and bass staff. The treble staff has various fingerings (e.g., 4, 3, 2, 1, 3, 2, 1, 2) and dynamic markings including *mf* and *f*. The bass staff has a pedal point marked "Ped." with a star symbol. The system concludes with a "Fine" marking.

Giacoso.

Second system of the musical score, marked "Giacoso." and "marcato.". It consists of a treble and bass staff. The treble staff has various fingerings (e.g., 4, 3, 2, 1, 3, 2, 1, 2) and dynamic markings including *marcato.* and *p*. The bass staff has a pedal point marked "Ped." with a star symbol. The system concludes with a "marcato." marking.

# IL TROVATORE

(Verdi.)

Carl Sidus Op. 125.

*Andante*  $\text{♩} = 72$

*p*

*Ped.* *Ped.* \* *Ped.* *Ped.* \* *Ped.* *Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*p*

*p*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

59 60 3

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4 *Vivace**Allegro*  $\text{♩} = 138$ .

This musical score consists of six systems of piano music, each with a treble and bass staff. The piece is in 3/4 time, marked *Vivace* and *Allegro* with a tempo of 138 beats per minute. The key signature has one flat (B-flat). The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings like *f* (forte). Fingerings are indicated by numbers 1-5 above or below notes. Measure numbers 1 through 18 are placed above the first staff of each system. The piece concludes with a double bar line and repeat signs at the end of the sixth system.

*p Cantabile.*

*Allegro 96.*

# OUR GIRLS.

3

Tempo di Marcia  $\text{♩} = 92$

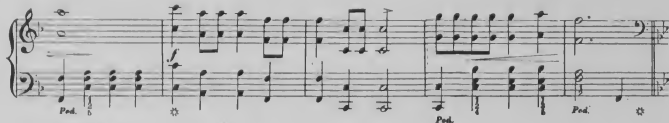
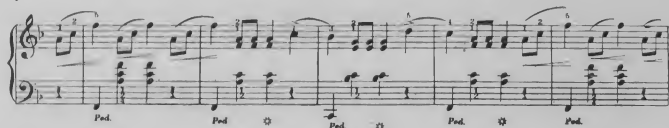
MARCH

Paul Jones. Op. 71.

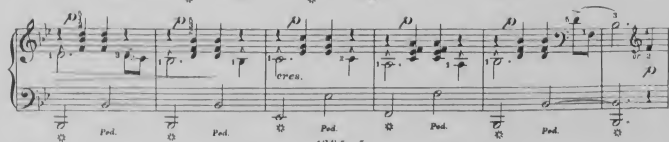
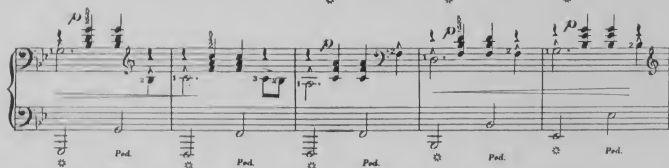
The musical score is written for piano and bass. It begins with a tempo marking of 'Tempo di Marcia' and a metronome indication of 92. The key signature has one flat (B-flat). The score is divided into six systems. The first four systems are in a 2/4 time signature. The fifth system introduces a 'Giocoso' section, which is marked with a 3/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte) and 'mf' (mezzo-forte). Pedal markings ('Ped.') and asterisks (\*) are used throughout. The score concludes with a final chord and a double bar line.

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1385-5



## Baritone Solo.



Clarinet.

Ped. \*

Flutes.

Ped. \*

Risolto.

Ped. \*

Cantabile.

Ped. \*

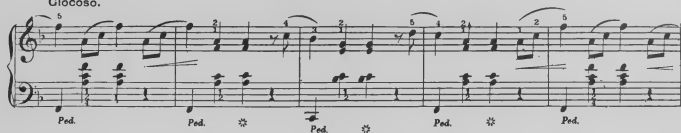
Ped. \*

Ped. \*

Musical score for piano, consisting of six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte) and *mf* (mezzo-forte). Pedal markings are present throughout, indicating when to use the sustain pedal. The piece concludes with a final chord marked with a double bar line and a repeat sign.



## Glocoso.



# My love Annie

MEIN SCHATZ ANNIE.

BALLAD.

Words by Miss Mulock.

Music by George B. Selby.

*Allegretto.*  $\text{♩} = 92.$

*Allegretto.*  $\text{♩} = 92.$

Soft of voice and light of hand  
Wei - cher Stimm' und leich - ter Hand,

As the fair - est in the land, Who can right - ly un - der - stand  
Wie die Schön - ste in dem Land, Die nur je - mand je - ge - kannt:

My love An - nie! My .... love.... An - nie!  
Mein Schatz An - nie. Mein Schatz An - nie.

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Sim - ple in her thoughts and ways, True ev' - ry word she says  
Wie uch tri - bu - lirt die Welt, Stets die gu - te Laun' be - hält,

Who shall ev - en dare to praise My love An - nie  
Nur das Gu - te ihr ge - fällt: Mein Schatz An - nie.

My..... love.... An - nie.  
Mein.... Schatz An - nie.

## SECOND VERSE.

Midst a naughty world and rude  
Never in ungente mood,  
Never tired of doing good,  
My love Annie;  
My love Annie.

Hundred of the wise and great  
Might o'erlook her meek estate,  
But on her good angels wait,  
My love Annie;  
My love Annie.

## ZWEITE STANZE.

Einfach, treu in jeder Pflicht,  
Wahrheit jedes Wort sie spricht,  
Nur der Neidhold lobt sie nicht:  
Mein Schatz Annie;  
Mein Schatz Annie.

Hunderte der grossen Leut'  
Ueberseh'n Holdseligkeit  
Wo die Engel steh'n zur Seit':  
Mein Schatz Annie;  
Mein Schatz Annie.

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